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~~Delany Mr. #1013~~
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* cut tape on sides

native son

number two

analyzing youth-development in a changing world.



inside:

catharsis

*

new mexico

*

cobra kai

*

richmond

*

and other tales of adventure

"And these children that you spit on, as they try to change their worlds are immune to your consultations. They're quite aware of what they're going through."

- David Bowie

THE WALKING DEAD



The Walking Dead...

The espresso machine has a mind of its own. It pulls long shots when you want it to pull short shots. It pulls short shots when you want to pull longer shots. The people waiting in line are getting impatient. The til ran out of pennies and I am scraping pennies out of the tip jar to get the customers their four cents change. There is no whip cream prepared so they can't have whip cream on their mochas or hot chocolate. The timer on the coffee machine has expired and the coffee is now burnt.(or at least Seattle thinks it is)

I guess this is basically the end of native son number two. The theme of youth development didn't stay as strong through the zine as I hoped it would be. It seems kind of hard to keep on a subject like that if we're all still developing. From the neverending amounts of people who I talked to, I found that hardcore or punk rock or whatever you want to call this thing we've created plays a very important part in the formation of ourselves. Anyway, I'm glad its finished and I'm excited to start on number 3. I'd like to thank everyone who contributed or gave me their time, i.e. : brian, braden, tony, ryan, robert, cole, chris(all three of you), lindsay and a few other caring individuals.

...The countless rides to kinkos on bicycles that i feared would fall apart at any moment will echo in my heart for the rest of eternity...

love...paul

(send hate mail, love letters, chain letters, ideas and inspirations to:
nativeson2@hotmail.com)



and making the love scene
and making the sad scene
and singing low songs and having inspirations
and walking around
looking at everything
and smelling flowers
and goosing statues
and even thinking
and kissing people
making babies and wearing pants
and waving hats
and dancing
and going swimming in rivers
on picnics
in the middle of summer
and just generally living it up
yes
but then right in the middle of it
comes the smiling
mortician.



Shit has hit the fan. Every thing that could possibly go wrong has happened. My mouth is dry and that crusty white stuff has gathered at the edges of my lips.

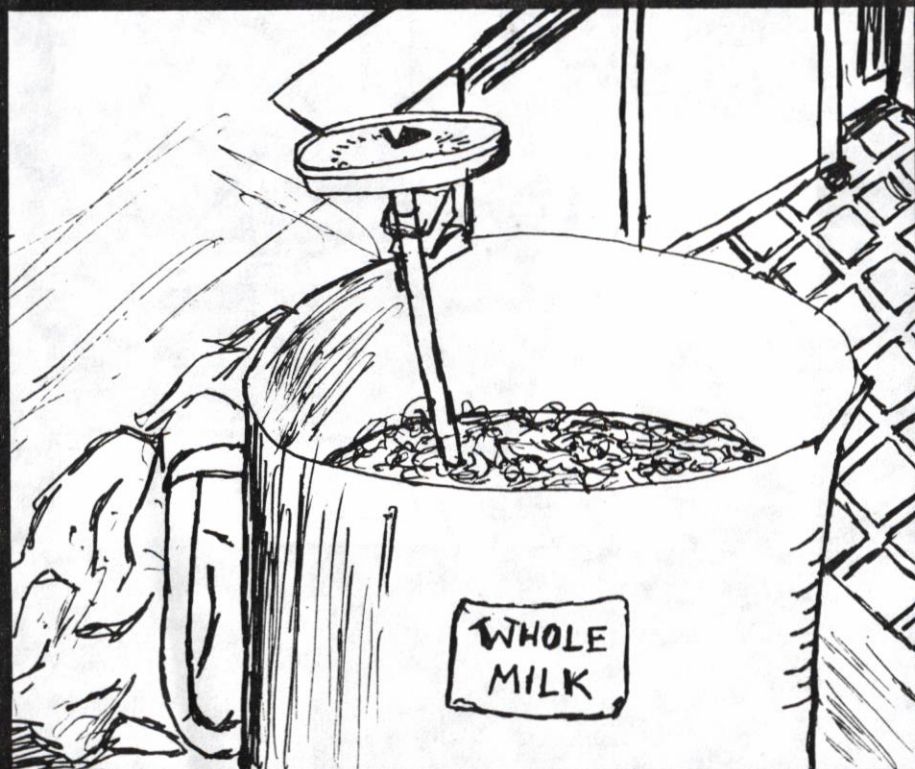
I just fucked up on some guy's frappacino. He ordered an espresso frap and I made him a caramel frap. He looks pissed.

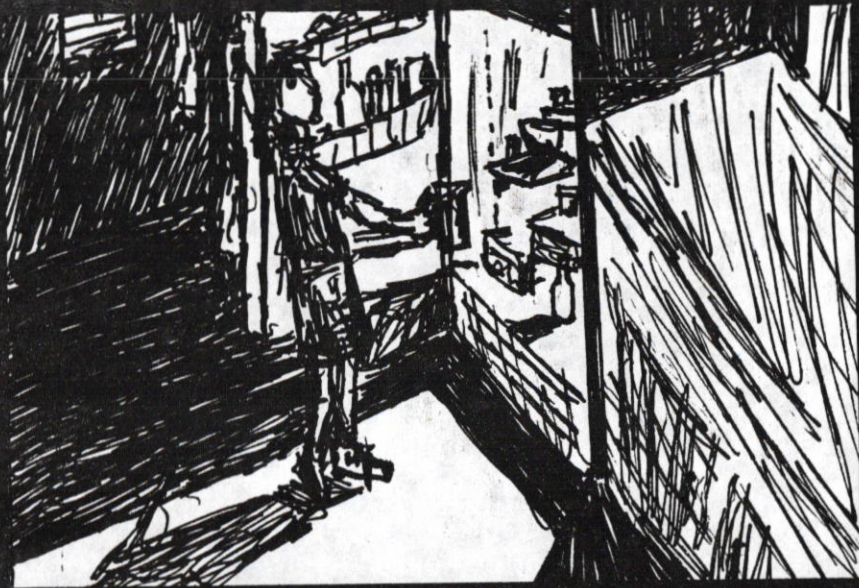
"Jesus Christ, you need to learn how to read," the man says.

"Its alright sir," Lindsay says, "its just a simple mistake."

I hold in the tears and re-make the man's drink. I want to throw hot coffee in the bastards eyes.

The evening drags on. My eyes begin to close, but the scent of burnt coffee keeps me awake. I haven't slept more than ten hours the past three nights combined. My body could collapse any moment. Sleep better come soon...





Home. The house seems empty. My parents are asleep. My sister is at a friend's house. I have hardly seen nore exchanged words with them for three or four days. Time has beat me again...

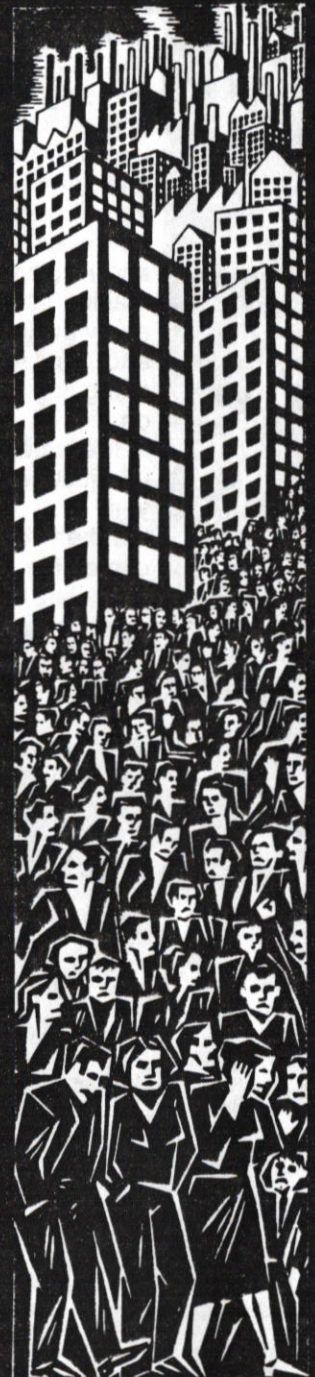


Insomnia. I stare at the ceiling, wondering if maybe Starbucks will burn to the ground during my slumber and I'll spend the rest of the summer with my family. I think to myself, I should do something productive with these long hours instead of staring at the ceiling fan. This is it...

The world is a beautiful place

a poem by Lawrence Ferlenghetti

The world is a beautiful place
to be born in
if you don't mind happiness
not always being
so very much fun
if you don't mind a touch of hell
now and then
just when everything is fine
because even in heaven
they don't sing
all of the time
The world is a beautiful place
to be born into
if you don't mind some people dying
all the time
or maybe only starving
some of the time
which isn't half as bad
if it isn't you
Oh the world is a beautiful place
to be born into
if you don't mind
a few dead minds
in the higher places
or a bomb or two
now and then
in your upturned faces
or such other improprieties
as our name brand society
is prey to
with it's men of distinction
and it's men of extinction
and it's priests
and other patrolmen
and it's various segregations
and congressional investigations
and other constipations
that foul our flesh
is heir to
Yes the world is the best place of all
for a lot of such things
making the fun scene...



the first chronicle of the bicycle diaries

seven thirty five pm on saturday, october seventh, two thousand.

We left robert's house as the sun was setting, headed the wrong way on Franklin street. It was blistering cold, the kind of cold that makes you cry when you ride into the wind, the kind of cold that makes you wish you had worn gloves, the kind of cold that reminded you it wasn't just sweater weather anymore.

As we rode through the fan neighborhoods, the leaves crunched under our wheels. Couples were entering those little cafe grille joints that inhabited every corner on Main Street west of downtown. We cut through traffic, each time a near death experience.

Boulevard was full of life. The cars were blinding. As we entered Carytown, I looked around at all the people. Two adolescent girls were flirting with two kids that you might see referred to as drug dealers in one of those anti drug public service announcements. Fifty something year old couples were standing outside the theatre to get those senior citizen discounts. Young couples sat in the coffee place, taking baby sips from their almond lattes.

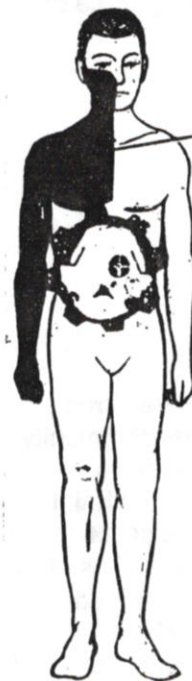
We pulled up to a record store and locked up the bikes. There must have been a twenty degree temperature change when we entered that place. I began sweating profusely and found myself stripping off layers of clothes. We headed for the used seven inches. I found an old four walls falling seven inch but didn't have the money to purchase it. We soon left the store because we didn't have any money and were worried about the wimpy bike lock. It seems that window shoppers aren't welcome anywhere these days, as you usually get a few stares and ugly faces pointed in your direction if you don't buy anything.

We rode a little while and then pulled behind the stores. The dumpsters were full of junk and it was only eight thirty. We found a box full of records and preceded to look through them. I saw a Ghostbusters soundtrack and grabbed it. We rode off into the night, back towards home, not realizing how hard it would be to ride a bicycle with my left hand while holding a record in my right.

We pedeled to infinity and beyond...



native son.two.



COBRA*KAI,

A conversation with Cincinatti's
audio guerillas, Cobra Kai.

THE*WORLD IS FUCKED UP,

a personal writing on something
that happened to me recently.

BRIAN,

a conversation with brian from Crimethinc and Catharsis.

NEW*MEXICO,

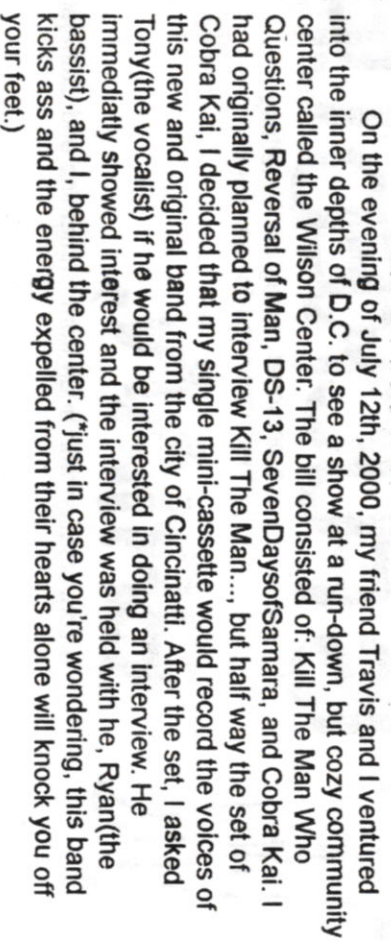
my travel diary from a camping
trip I took in northern New Mexico.

RICHMOND.

some of my adventures since
I've lived in richmond.

all photography by paul h

a conversation with Ryan Woods and Tony Smart



Paul: Lets begin with the basics; how long have you been together, who's in your band, who plays what?

Tony: We've been together since November or October...we played our first show in November of 1999. Ryan plays bass, Pete and Dan play guitar, Corey plays keyboards, Carter plays drums, and I sing. We're all between the ages of 20 and 23. And...

Ryan: We're from Cincinnati.

Tony: Cincinnati, Ohio. Don't trash the fuckin "natti".

Paul: How long have you been on tour for?

Tony: We left on the 21st of last month...

Ryan: June.

Paul: When is the tour going to be over?

Tony: The 23rd...

Ryan: In Chicago. We've been with Seven Days of Samsara since the first of this month.

Paul: What releases have you put out?

Tony: Well, right before touring, we put out a split seven inch with Seven Days of Samsara and a cd of our own, which is basically just a tour cd...

Ryan: We made 500 copies.

I had eggs and mexican pastries for breakfast. The pastries a date filling or something of the sort. My father took me to the airport at 10:30 and waved goodbye as I boarded the plane.

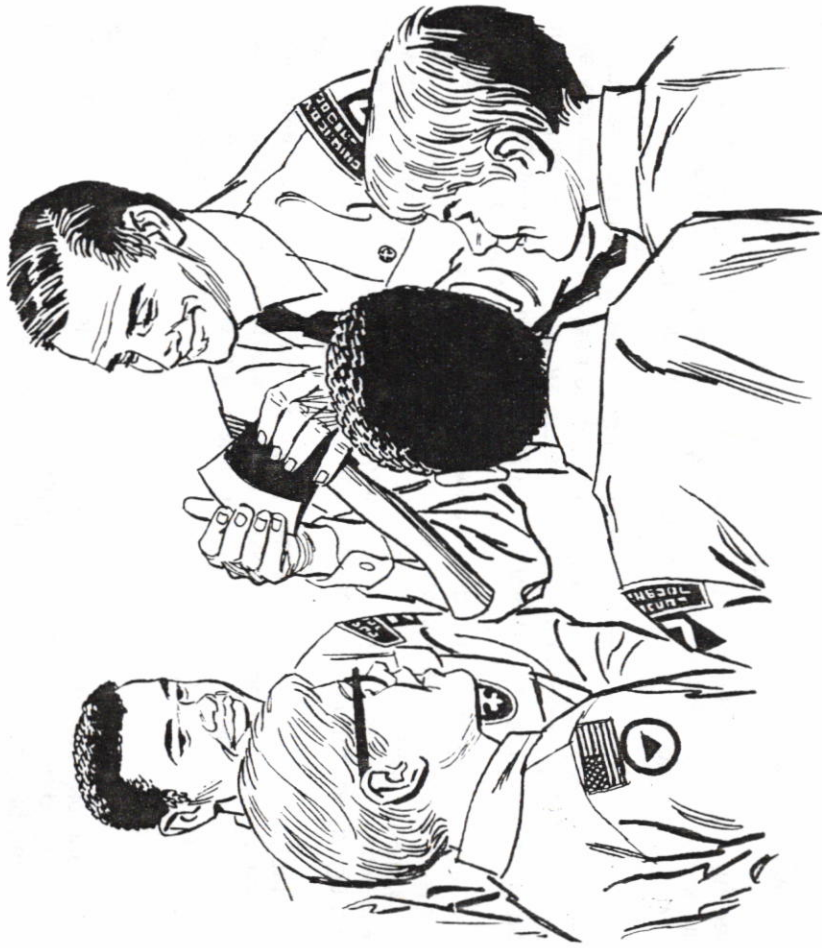
The whole ride to St. Louis was boring. I was crammed into the window seat, with two people next to me, I had to go to the bathroom the whole time. Halfway there, I pulled out a copy of the new *Slug* and *Lettuce* and started flipping through the reviews. The woman next to me looked over and gave this weird look. Oh well.

When the plane landed in St. Louis, I had about 7 minutes to get to the other side of the airport for transfer. As I ran through the airport, I noticed an Avair patch on the back of a woman's backpack. I stopped and talked with her until we approached my terminal. I waited for a half hour before boarding.

(now I'm writing in present tense...)
A stewardess gave me two bags of pretzels, while everyone else got one. I have two seats to myself. I can't wait to get home.

the end.





We are the only ones out here.

day four.

Seven eighteen am. My ears are cold. My shoes are soaking wet. Birds are chirping all around the camp. I put my jeans on and climb out of the tent.

We Made breakfast and then packed the car, and deserted the camp. After what seemed like an hour of driving, we stopped at a gravel parking area and hiked to Fenton Lake. Upon arrival at the lake, we discovered that the water had dried up almost completely and was nothing more than a giant puddle about a hundred feet across. We soon returned to the car and drove across the barren forest.

Hours later, we came across Jemez Springs, where we sited a waterfall. We went swimming under the waterfall, and explored the caverns behind the waterfall. Climbing into a smaller cave, we discovered a small sauna like pool that smelled of sulfur. We climbed in and enjoyed its soothing waters for what seemed like hours.

After the springs, we returned to Albuquerque.

I fell asleep on the couch watching some dumb 80's horror movie.



Tony: ...it basically has the songs off of our demo tape, plus all of the songs that weren't on the demo or on the new seven inch. Between the seven inch and the cd, thats all the songs we have recorded.

Paul: Were you guys in any bands previously that took off or anything?

Tony: These guys here...

Ryan: No don't tell him...

Tony: ...were in a ska punk band called Short Millie. They used to open for like Less Than Jake, and Lets Go Bowling, and the Skatalites.

Paul: I think I saw some Short Millie stuff in there at a distro table or something. Did you guys used to wear like suits and checkered shit at shows?

Tony: No, they were just a bunch of dorks. It was him[Ryan], Pete, and Dan, that were in Short Millie. And Corey was in a band called Scalywagon...

Ryan: No he was in Koan.

Tony: Yeah he was, and then he was in a band called Koan. They were kind of an emo band, like Hot Water Music or whatever. I just moved to Cincinnati a year ago from Orlando, Florida. I was in a few bands down there that never really got anywhere.

Paul: This issue of my zine is about youth development and the progression from child to adult. When did you guys get into punk-rock or emo, or whatever?

Tony: I was about 13 when I really got into it. I started going to local shows and seeing a bunch of punk bands. Ever since then I haven't really thought about anything else and I can't really do anything else without thinking about it.

Ryan: So is it about issues that deal with that?

Paul: Yeah.

Ryan: Well, in Seven Days' van yesterday we were having a conversation about a friend's band that just went on tour and they showed up at a show somewhere in Florida. They showed up at the place and walked in and all it was, was like thirty kids that were 14, 15, and 16 years old. There was a decent crowd, and just because the kids were young like that, they just turned around and left the show. I was telling them about that, and how lame it was, and it turns out that one of Seven Days' songs is a lot about that. Its about how you need to treat kids and how you should be supportive of younger kids instead of making fun of them.

Tony: A lot of kids don't know whats up. A lot of kids that are new to the scene get made fun of and get excluded. But its basically how we all started. No one was just born like, "I'm the punkest mother fucker on the Earth".



My dad and I headed for the desert around 8, with nothing but a tank of gas, some food, water, and a tent. After driving for hours, we parked the car and hiked across a barren volcano bed and back. We camped out at Chaco Canyon park.

day three.

The sun woke us.

We made apple flavored oatmeal for breakfast. I wasn't sure if it had real apples in it, but it did have these little rubbery pieces that looked like they could have been apple. We ate beneath these cliffs that neighbored our campsite.

There are several different kinds of people around the camp. On one side of our site is a Native American family. A woman is teaching a small boy how to play the flute as their family packs up. On the other side of us is a french-speaking family that has just finished eating breakfast and is washing dishes. Across the path from us is a young couple from Quebec.

There is a strong sense of community here.

We hiked to an Anasazi ruin, Pueblo Alto and back. It took us an hour or two to hike 3 miles. Then we ate some PBJ's and rested. We hiked a four mile loop on the South Mesa of Chaco Canyon. We got back to the car a few hours later and drove towards the Heimos mountains.

It is cold here.

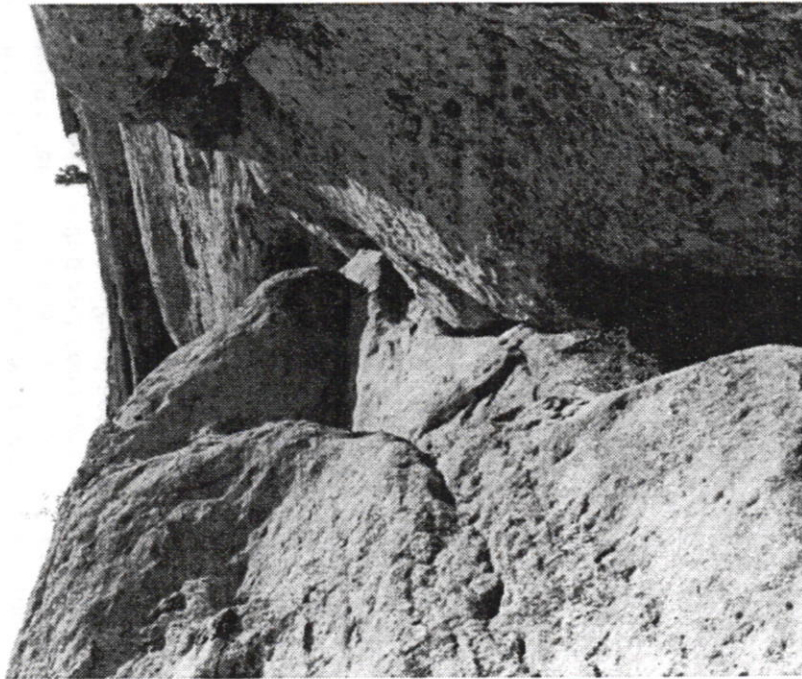
There is new fallen snow on the ground. I pull on a sweater as my dad turns the heat on. We venture farther into the woods, turning onto a "fire trail". He wants to stop because "its getting dark". I used to think that my dad was invincible, but he's just as invincible as me.

We finally found a spot and parked the car. We nestled our tent beneath the cover of 50 and 60 year old pine trees.

As darkness snuck up on us, we cooked pasta and fell asleep under the stars.



new mexico five days in the desert



Towards the end of summer, my father took me camping in new mexico for 5 days. I tried my best to keep up a daily journal to record our adventures...

day one.

My alarm clock went off at 4:00 am. I turned it off and closed my eyes. Around 4:13, my mother opened the door, allowing the hallway light to bleed into my room.

We arrived at the airport around 5:30 and were on our way not long after. I finished William Wimsatt's No More Prisons and spent the rest of the time staring at the clouds.

day two.

My grandfather woke up around 5:30 am. I was sleeping on the living room couch. I couldn't get back to sleep after he woke me up.

At first, you're gonna spike your hair, at first you're gonna wear spikes and chains to make yourself look as outlandish as possible. That's the way we all started. We all did that at one time and it just takes time before you realize what it is that you're a part of and what kind of movement it actually is. There's much more to it than the way you look or the bands you listen to.

Ryan: If you're intimidated by people who are older, that know things about those things, it's hard to do much more than wear a button that supports it. If those older kids aren't telling you how to do things, or how you can get involved, then really all your choice is to just wear the t-shirt or button, because you feel stupid talking about it any deeper than that.

Paul: Do you think that kids use punk or hardcore as a shelter? They get into it. Do they find safety in it?

Tony: I do. I mean, I've always felt that way, it's so nice to be surrounded by individuals who have the same outlook on life. It doesn't have to be exactly the same, but it's nice to be a part of something where you feel you belong. To do stuff, make music, make people happy, write zines.

Paul: Without this, without hardcore, what do you think you would be doing?

Tony: I can't even think of it. It's been a part of my life for so long, to do something different would be completely alien.

Ryan: We're all in art school, mostly art school.

Paul: You're in art school?

Ryan: Well, I just graduated, but everyone else in the band is in art school. I think that it's important, and that everyone's interested, but at the same time I think it's also something that supplements playing in a band, I think it's something that is integrated, that's part of it. I think that all of us would have a hard time just being in the art scene because it's not really supportive like the music scene. I tried to explain that a lot while I was in school, to the other painters. It's not a supportive scene like the music scene. I couldn't imagine relying on that to keep myself happy and busy. Beyond that, I don't think we do that much.

Paul: When do you think you'll grow out of it, if it's called "growing out of it", when will you stop going to shows, stop playing?



Ryan: I really can't see it happening. Everyone says that, and I hope that it's true when people say that. I think it's very possible not to grow out of it, but in order to grow out of it, you have to become more and more seriously involved in doing more productive things. If you're really in it just to go out and play and even if your band is really popular it can only last so long. It should only last for so long. And so you have to get involved in helping people, whether it be taking part in political action or just involved in the scene. Putting out records and giving bands a place to stay and a place to play, a place.

Tony: I just can't see it happening. I just turned twenty, and I thought my life was gonna end. But I feel just the same. Seriously, I'm not getting older, or younger.

Paul: Do you know anybody who's like forty years old and is still punk rock, who have a family?

Tony: We know people who have families, and they still go to shows. This guy who owns a record store in Atlanta that we played at, is getting old. He has a child and he's married and all that stuff. I guess he's slowly getting out of it. But he still supports things, but the way he goes about it is a little weird.

Ryan: Hopefully, if people go on to different stuff, hopefully they'll retain some kind of ideal from everything they've been through in the past that'll carry on through whatever kind of things they're involved with in the future. And I hope that same thing goes for the bands we're playing with, that we may carry these things on. Even if we don't play in bands, or if we don't go to shows.

Paul: You guys were talking about political aspects of hardcore; do you guys take part in any of that?

Tony: Musically, we don't really have a political message; it's more of a social thing. We support political movements. We played at this anti Klan rally in Louisville. The Klan members were across the street, preaching their crap and we just had this gathering of people at this park and we played. We were the only band, and it was a really weird thing, but it was something we wanted to do, so we went out and played it anyway. I think we're all

Paul: Is there anything you would like to add about the topic of youth development or punk in your development?

Brian: Punk is interesting because you don't have the generations separated up. You have people between the ages of 14 and 38 in the same community, where they can interact with each other. Our society, with school and college and work, really divides people into different generations and creates a hierarchy of power among the generations, which isn't good for anybody. Nobody can learn from each other, they see each other as enemies. Older societies that are more healthy and not so obsessed with power don't think of people in terms of generations. People of different ages are integrated into society and all learn from each other and punk can be a place where that takes place. You see the same type of thinking where someone is like, "I'm old school, you kids don't know shit." When you see that, as far as I'm concerned, that's not punk, that's mainstream society that hasn't been washed out of someone's system yet by enough good shows and activism. Everyone in punk is still a youth, they are still growing and changing. But clearly, there are things that I've experienced that someone who is fourteen in punk rock hasn't had the chance to experience yet, but maybe they have had certain experiences that I haven't had. Well, Zegota for example, who are a few years younger than us are our sister band really have that to offer to us. Zegota and Catharsis have had a relationship that has been good both ways. That's an example of a slightly younger band and a slightly older band where neither band is more important than the other.

To reach Brian, Catharsis, or the Crimethinc Collective, contact:
Crimethinc,
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Atlanta, GA 30345



working, it was important to me to be a punk or a rebel or look like one. All the energy I had was to look like what I was participating in. I had a little bit of time off from work and that time sort of stretched out and I started to think about how I liked that and what I wanted to do with it. That was where it all started to come together for me.

Paul: Once you realized that punk wasn't about the physical aspects, where did your energy or drive come from to start a zine and what not?

Brian: Well, I started the zine by accident. I always knew things were fucked up and I always wanted to have adventures and do real things with my life and have a life that was more artwork I could make, like a zine or a song or whatever. It started to occur to me that the only way to make artwork in a world that suppresses art and artwork, was to make change in the world. And get into really revolutionary thinking.

Paul: Why did you start Catharsis and how did you get into it?

Brian: Alexi and I had been in bands forever. Alexi and I were in the first band before I could play a single chord on the guitar. I'd make noise and he'd play drums. I would always come back to North Carolina whenever I would leave, just to be in a new band with him. I went to a year of high school out in San Diego and was gonna run away and stay there instead of coming home with my family, but I came back to play in a band with him. We always had this kind of destiny that we were going to be in a band and that eventually took us here, eleven years later.

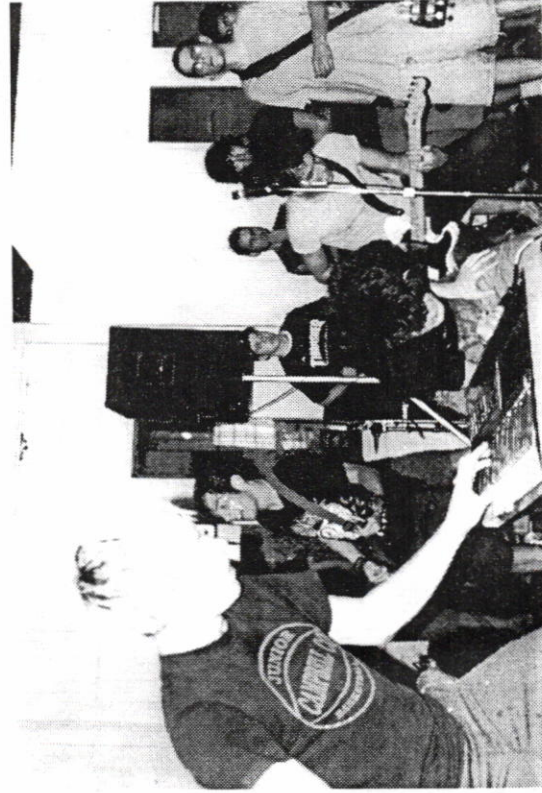


conscious of animal rights and things. You know, we're all against sexism and that sort of thing, so we're all active.

Paul: Do you think without, back to the part where if you weren't into this, "where would you be?" If you didn't have this, do you think you'd have the same feelings about politics, or animal rights, or sexism?

Ryan: I doubt it. I mean, without people's influence, without a group of people who believe so strongly in something, it's hard to get into something. It's hard to say "man this is what I want to do" without people influencing you, giving you information, educating you and those sorts of things. School doesn't do that, they educate you on politics only so far. They don't get into the -isms of the world.

Tony: Well I think that relates back to why the lyrics of our songs are more social issues than they are political issues. Because social issues are the way you act, the way you talk to people, the way you interact with people. That's something that is personal, doesn't involve action, it doesn't involve going out and doing anything other than being yourself. That's something you can easily tell someone about, you can tell somebody, "this is how I act, this is how I am" whereas when it gets to more political beliefs, I don't believe that you can really do that. I think it's important to raise awareness with band's lyrics or band's messages but I don't think you can totally relate that because that's something you have to go out and do it, you have to actually go out and organize things. People who are in the position to do that are more involved in the political aspects of things, hopefully you can influence those people. So I think if you weren't involved in this stuff, you might not think so much about animal rights or issues of racism. But I would hope if I wasn't involved with these things my social ideals would still be basically the same because I mean the person that I am and the way I treat people. As far as political things, that's hard to say because that's more influenced by a group I think.



Paul: I haven't read your lyrics before, but what are your songs about?

Tony: Mostly personal issues, dealing with particular people... a personal take on life. Different things. Some of our songs lean towards a political edge but we leave it to the listener to interpret it as they want to. There's no like, negativity towards people involved. It's more of a feeling that we have about certain people. It doesn't target groups of people, it doesn't target anyone. It's just, you know, how people make us feel. You got to let it out somehow.

Paul: Do you think the pain of someone's childhood is what causes him or her to get into punk or into a band with lyrics that refers to that type of influence?

Tony: Actually it does. I don't outright write lyrics about my childhood in particular. If it wasn't for things that I've gone through or things I've experienced I wouldn't feel the way I do. I wouldn't get so emotional about some things. I think everyone puts forth their feelings. Everything affects you. Every situation that you're ever I affects you in one way or another.

Ryan: I don't think it's just a negative experience. It is true that many lyrics are written about bad experiences that people have had with family or close friends. With me I had a good, supportive family and a good childhood, but I a lot of ways it still works in the opposite way to put a lot of pressure on you to try to live up to something or not let people down. A lot of bands come out of the suburbs where things are normal, not necessarily good or bad, which spawns a lot of ideas itself. It's hard not to write lyrics that have to do with your experience.

Paul: Do you have anything to say?

Tony: Everyone should have fun, and at the same time be socially conscience. Do what you want to do and don't let anyone one tell you different.

Ryan: I just think that more kids should go to shows. So much lately it seems like kids aren't going out to shows like they used to. It's important to be active in all ways, because it's hard to have a scene if kids aren't coming to shows. There are a lot of fests that are putting on productive workshops and things like that and kids aren't showing up.

Tony: The kids make the scene, not the bands. If there are no kids, then the band is completely useless.

Paul: You know how you were referring to kids buying pins and feeling comfortable. Well, do you think there comes a point where it destroys someone's individuality? Where it becomes just another clique or something that they hide behind.

Ryan: What scene or what group of people doesn't have that. That's human nature. But I have bands that I like and have cool pins and want to own their pins.

football team and sinking a padlock into one of their skulls. That was the basis for our first band. It was the high school rebel story. By the time I was in twelfth grade I had to fight the skinhead guy in our town to earn the right to be a punk rocker there and some bullshit. I didn't really recognize the real value of punk for a few years until I started doing a zine by accident. I started Inside Front in 1994 before we started Catharsis. In 1992, when I was graduating high school, no one in the part of North Carolina where I lived was doing that kind of thing.

Paul: Being different from other people in high school, was your life painful in any kind of way?

Brian: High school is like being in totally occupied territory and your life is constrained by these authoritarian rules, like "Be here at this time, be there at that time." What a nightmare place to live. At that point, I hadn't figured out my critique of work either, so my way to rebel at that point was to work all the time, when I wasn't at school, and I earned my own money to do what I wanted to do. I didn't really have a problem of going one direction and my friends going the other direction, because I was never really close to too many people in the first place.

Paul: At what point did you discover that punk wasn't about the studs on your jacket or the patches, or the image? When did you actually get something out of it that wasn't physical?

Brian: I moved to Los Angeles, where I worked for a year. I moved back to Chapel Hill and started going to school at UNC and I got more into doing a zine and doing the bands. I started looking for something more out of life. I guess. I spent a lot of time working, and when I wasn't



Paul: Did you go to public school?

Brian: Yes. I graduated high school and I actually went to a state college in North Carolina. I graduated with an under-graduate degree in philosophy. I graduated a few years ago. That was the last I wanted to do with working or going to school, ever. I've had so much more luck in life when I apply my own energies than when I have someone telling me how to apply them and grading my performance and paying me by the hour, or whatever bullshit.

Paul: What do you do...to sustain yourself? Is there any kind of income you have?

Brian: I don't take any money for myself from the Crimethinc projects. My idea is that we live in a competitive economy where everyone has to either sell themselves or rip other people off to survive. The arts have really suffered from this kind of society because what you do with arts has to be something that can appeal to people, usually in the service of businesses. Lowest denominator bullshit. The people who need to make a living off of arts instead of selling themselves or ripping other people off usually make art that supports the people who rip people off and it sells themselves. The idea with Crimethinc is that nobody makes a living off of it so we won't have any temptation. Crimethinc should fund itself, whether its by pulling scams, doing the removable ad section in Harbinger or whatever. So that means I have to have another way to live which also doesn't involve me ripping things off. We have a community though, we do have places to stay and share space with other people who don't. We dumpster food, we have Food Not Bombs. Right now, I'm staying with a woman that I'm in love with. She works at a library. Its pretty much different every week. There's a really good zine called Evasion where a kid lives a similar life and how he manages to scam everything. There's a million different ways to do it, and I don't think that a work-free lifestyle is the only way to go. It has a lot of drawbacks but it's definitely enabled us to do everything we've done. If we were busy trying to earn fucking rent and take ourselves out to the movies to feel better. That would just make it impossible for us. Some of the people in Catharsis still work, but there was a period during which all of us but Matt were homeless and jobless last year during a tour. Which is an easy way to avoid working. But that's not available to everybody. It's the artist and the rocker that gets to take this free ride around, as everyone else works to buy the records. We need to work more towards a community, like in Europe, where there's squatting, communal space for people to live in, and actually work together to survive.

Paul: In your youth, did you find any strength or weakness with your involvement in the punk community? Did you feel isolated at your school, or was your school full of people like yourself?

Brian: There were people at our high school who would start fights with us. For example, my friend got kicked out for being jumped by the

I understand where your coming from, but I hate how people talk shit about people because they're too trendy. If they're involved and they're doing things I don't really care what they look like. I'd rather like they are into that and not buying clothes from Abercrombie and Fitch. I don't see what its hurting. Its supporting bands that they're into. Sometimes it gives kids a lot of confidence to be involved in something like that.

Tony: And as they get older, kids get more conscience about what's going on as opposed to the material aspects of it.

the end. -paul

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A simple realization that the world is fucked up.

A few weeks ago I found myself lured to a frat party in the fan-area of Richmond. This wasn't your regular frat party(or was it?). Walking through an alley that smelled of vomit and rotten garbage, we entered the building from the back door. There was no one checking IDs or anything of that nature. Eminem was blasting from a room in the back. Boys herded in, anxiously opening cans of Milwaukee's Best. As we turned the corner, faces lit up, eyes gleamed. We came to a halt as we hit a wall of guys. They had formed a circle around something that I couldn't see. I peered over one guy's shoulder to get a better look.

Two completely naked girls were walking around the circle, luring guys in. One sat on some guy's face as he clenched a five dollar bill between his teeth. He probably wet his pants before she sat down.

Money was everywhere. Crumpled dollar bills being thrown all over. The sitting girl had moved onto another "client" as the standing girl pointed to various guys in the crowd. They jumped in, handing her money.

"You will each get your turn," she said. The room smelled of boiling testosterone, sweat, and cheap alcohol. Men groped the women as they rounded the circle.

"It's your turn," a seated man said. He handed me a dollar bill and tried to push me to the front of the crowd. I resisted, dropped the dollar and fought my way through the crowd and to the back of the room.

Trembling, scared, and mortified, I thought to myself, why am I here? What did you it was going to be like? Two desperate words seemed to answer all the questions that raced through my head. "Fucked" and "up".

I grabbed my friend and headed out the back door and into the night. I don't know exactly what I'm trying to do with this, but I do know one thing. Humanity is sick and the world is a pretty fucked up place.



operates the same way as we would it's just that he has a home...and a fucking office. Whereas, with us the records were just in closets and lost and it was a disaster.

Paul: What do you think you would have done if you hadn't found punk or hardcore?

Brian: Punk rock, for me, was an outgrowth of what I was looking for as a young person anyway. I was reading what I felt were pretty crazy books and trying to look for adventure and people who wanted to be adventurous and make the things in the books real. Punk was the only youth community I could find where people were actually having real lives, in the sense that having real lives is young men and women who cause trouble. Finding punk was an opportunity for me to find my way into a world where people were already having adventures and I wouldn't have to create it myself. Having that kind of community is very important. I've spent many years of my life trying to do things on my own, trying to provide for all of my needs and everything, which has been a disaster. Doing it with other people, in this context, has worked out quite well.

Paul: Have you found a sense of family in punk?

Brian: I've definitely learned a lot of the things I know about community in punk. I think that punk is one of the different communities that I consider my own community. I just think that it's absolutely crucial that people have organized communities deliberately in these days when the don't exist otherwise.

Paul: In this issue, I'm working on the subject of punk's involvement in youth development, like how it helps to form one's self. How did you get into punk rock?

Brian: I got into it when I met Alexi, who is our drummer, when I was in tenth grade. I'd heard about punk before then, but never listened to any records. He had moved down from Boston to the little North Carolina town where we lived. He introduced me to it. We had a couple high school bands before we did this. It was basically from him. We didn't have very many DIY punk bands coming through from other cities so it was just from listening to his records and then starting our own bands.

Paul: When were Catharsis and Crimethinc formed?

Brian: Catharsis was started in the summer of 1994. They're different expressions of the same thing. We didn't really know what we were doing at first. We eventually figured it out from just experiencing where we were going. Until we had made some music and written some things and talked, we didn't really know what it was that we wanted to do about those things. Doing them is the best way to learn. Crimethinc developed a little after Catharsis when we figured out how to do all the communication and records and stuff ourselves. Working with other people on those projects wasn't going to help us get where we wanted to be. The original idea with Crimethinc was to cover all our own distribution and everything else. It's just turned out that running an organized record distribution was more than we could handle right now. If we were going to put our efforts into anything we would want to do something more explicitly radical projects than getting the records distributed. At this point we still have records, but we're distributing our own literature like Harbinger. A friend of ours, Gavin is taking care of the records. There's a lot of pros and cons to having someone else do all the distribution. I think he

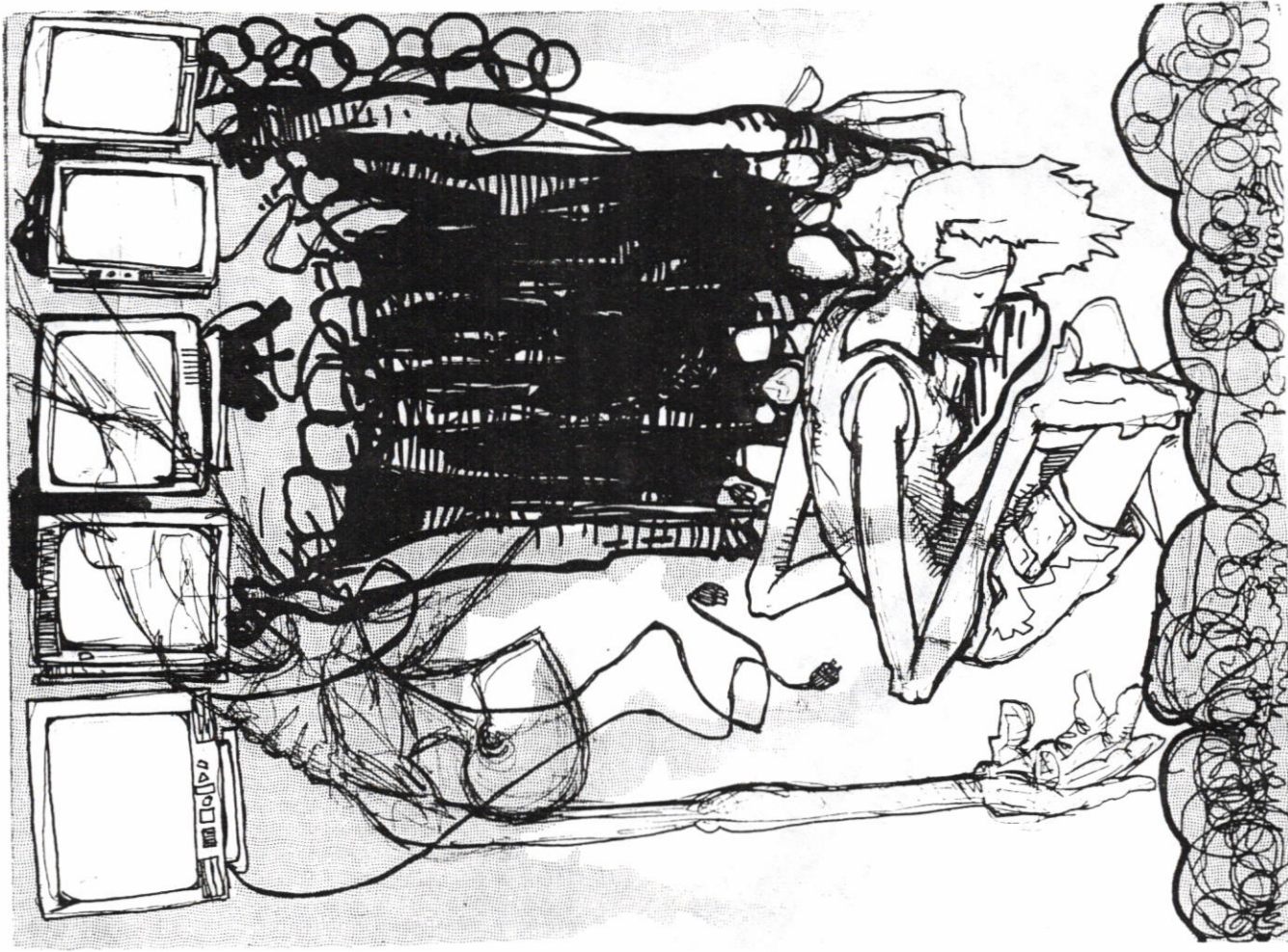
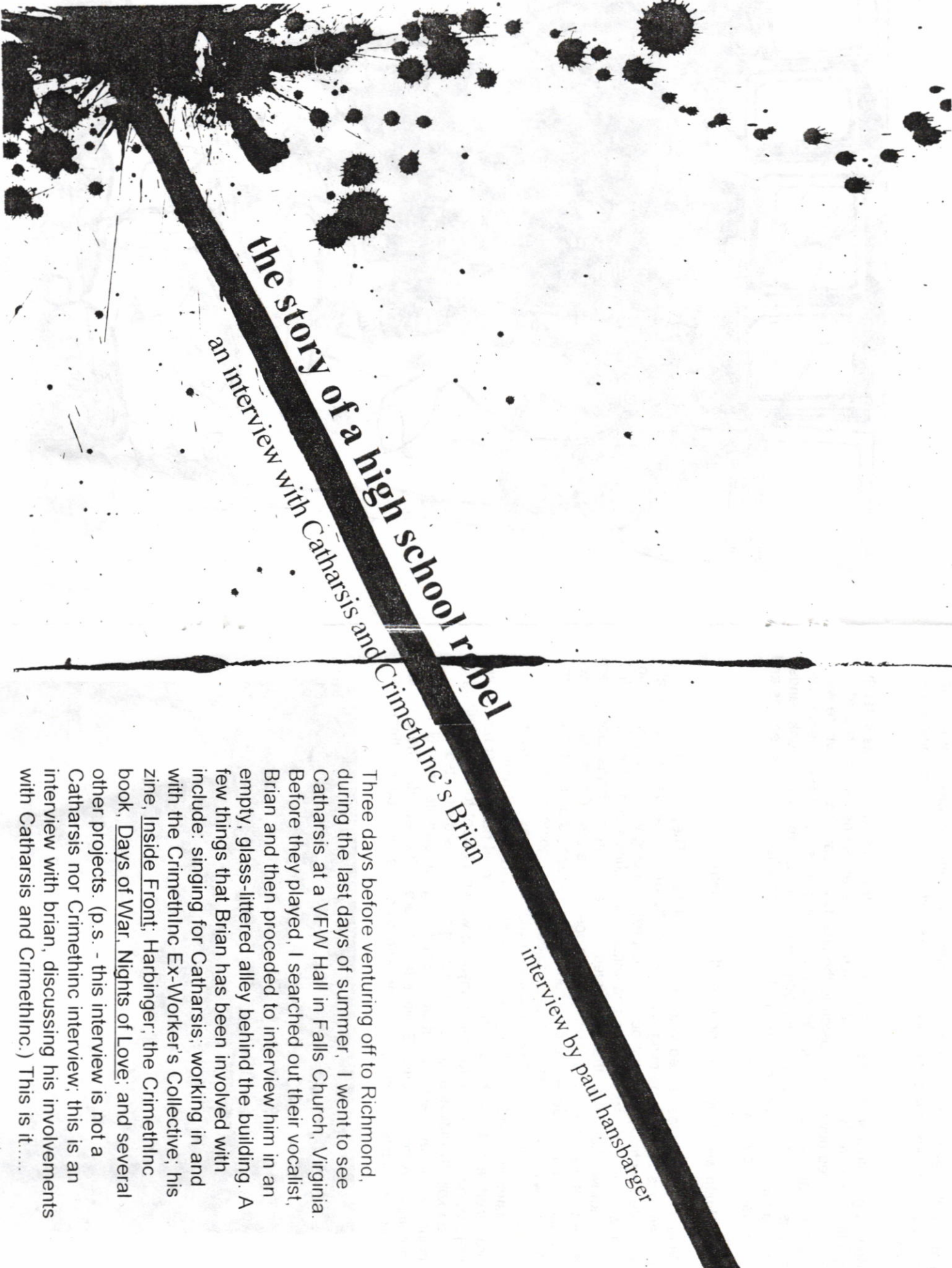


illustration by Braden Govoni



the story of a high school rebel

an interview with Catharsis and CrimethInc's Brian

interview by paul hansbarger

Three days before venturing off to Richmond, during the last days of summer, I went to see Catharsis at a VFW Hall in Falls Church, Virginia. Before they played, I searched out their vocalist, Brian and then proceeded to interview him in an empty, glass-littered alley behind the building. A few things that Brian has been involved with include: singing for Catharsis; working in and with the CrimethInc Ex-Worker's Collective; his zine, Inside Front; Harbinger; the CrimethInc book, Days of War, Nights of Love; and several other projects. (p.s. - this interview is not a Catharsis nor CrimethInc interview; this is an interview with brian, discussing his involvements with Catharsis and CrimethInc.) This is it....